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# KERAMIC STUDIO

## CONTRIBUTORS

MISS NANCY BEYER	✥	✥	✥	✥	✥
MR. D. M. CAMPANA	✥	✥	✥	✥	✥
MRS. EMMA A. ERVIN	✥	✥	✥	✥	✥
MR. RUSSELL GOODWIN	✥	✥	✥	✥	✥
MISS MAUD E. HULBERT	✥	✥	✥	✥	✥
MISS ALTA MORRIS	✥	✥	✥	✥	✥
MISS MINNA MEINKE	✥	✥	✥	✥	✥
MISS HANNAH OVERBECK	✥	✥	✥	✥	✥
MRS. H. B. PAIST	✥	✥	✥	✥	✥
MR. PAUL PUTZKI	✥	✥	✥	✥	✥
MISS EDITH ALMA ROSS	✥	✥	✥	✥	✥
MR. F. A. RHEAD	✥	✥	✥	✥	✥
MRS. ALICE WITTE SLOAN	✥	✥	✥	✥	✥
MISS FLORENCE E. SEGSWORTH	✥	✥	✥	✥	✥
MRS. BELLE BARNETT VESEY	✥	✥	✥	✥	✥
MRS. MARIE CRILLEY WILSON	✥	✥	✥	✥	✥
MISS WINIFRED WILSON	✥	✥	✥	✥	✥

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Maud E. Hulbert	
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## KERAMIC STUDIO

I

### KERAMIC STUDIO

A MAGAZINE PUBLISHED MONTHLY  
FOR THE  
DESIGNER ... POTTER ... DECORATOR ... FIRER  
AND CRAFTSMAN

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Publishers—SAMUEL EDOUARD ROBINEAU, GEORGE H. CLARK.

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##### PUBLISHERS' NOTES.

Owing to increased expenses in the production of Ceramic Studio the publishers are compelled to change the price of the magazine to \$4.00 per year or 40c. per copy. This change, however will not take place until Mar. 1st. New subscriptions and renewals will be accepted at the old price up to and including Feb. 28th. This will enable dealers who have advertised Ceramic Studio at the present price to fill all contracts.

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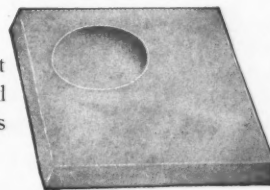
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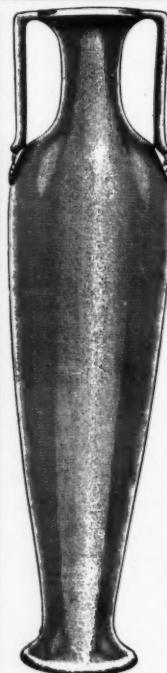
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# KERAMIC STUDIO

Vol. VII, No. 11

SYRACUSE, NEW YORK

March, 1906



HE March competition has been a most gratifying one. The decorative studies were of such excellence and the conventionalizations so interesting that the decision in regard to prizes was most difficult. An extra prize was found necessary as five of the competitors were so much above the average, the awards were as follows:

First prize, \$20.00—Mary Overbeck, Cambridge City, Indiana.

Second prize, \$15.00—Marie Crilley Wilson, South Orange, N. J.

Third prize, \$10.00—Hannah Overbeck, Cambridge City, Indiana.

Fourth prize, \$7.00—Ophelia Foley, Louisville, Kentucky.

Fifth prize, \$5.00—Minna Meinke, Rockville Center, L. I.

The first Prize study of zinnias would do credit to any professional. In composition it was good and the execution and color scheme was not only interesting as being quite different in method from any work heretofore submitted, but was most satisfying as a color harmony and a poetic rendering of the subject which in nature would seem to the ordinary observer as a rather stiff and harsh subject to arrange. The conventionalizations were excellent and appropriately arranged on good ceramic forms. This study will be given later as a color supplement accompanied by the applications to ceramic shapes.

The second prize, study of wistaria by Marie Crilley Wilson, was perhaps the finest in greys of any of the work submitted, especially fine were the applications to ceramic forms. The color drawing while good in composition and pleasing in color, had not the strength nor character of the first prize but will make an attractive color study later.

The third prize, study of hydrangea by Hannah Overbeck, was good in composition and excellent in color and will also be reproduced as a color study. The conventionalizations were unusually good and well applied.

The fourth prize, study of Calla lily, by Ophelia Foley, was perhaps a little finer in composition than the third prize and the color was simple and pleasing. This will also be given as a color study. The conventionalizations were, however, not given sufficient thought.

The fifth prize, study of hollyhocks, was pleasing in color but crudely drawn; the conventionalizations were better than those of the fourth prize.

It will be seen from this recapitulation, that there was much balancing for and against before the decision could be made. But we think that they were most justly settled.

While we are gratified to see our old and faithful workers take the prizes we would be glad to see more new workers enter the field, but designers are not made in a day and we are thankful to see even one new and promising recruit in a competition.

## JUNE COMPETITION TO CLOSE APRIL 15th.

The color study for June will be the single yellow wild rose by Ida M. Ferris. It is proposed to fill the June number with roses, naturalistic studies, decorative and conventionalized applications. For furtherance of this plan the competition has been arranged as follows:

Naturalistic study of Roses, wild or cultivated, arranged in panel 8 x 10 inches, black and white wash drawing. This must be accompanied by *explicit* directions for execution in mineral colors. First prize \$8.00. Second prize. \$5.00

Decorative study of Roses, wild or cultivated, arranged in panel 8 x 10 inches, black and white wash drawing. This must be accompanied by color scheme and application to some tall ceramic form. First prize \$12.00 Second prize \$8.00.

Salad set, bowl and plate, motif conventionalized. Rose, wild or cultivated, black and white wash drawing to be accompanied by a section in color and careful directions for execution in mineral colors. First prize \$10.00 Second prize \$6.00



## LEAGUE NOTES

Problem 4. Conventional border for a dinner plate with rim.

In last year's problems, a ten inch plate with rim was specified. It was almost impossible to procure this exact size, as in the different factories the so called ten inch plate varies from nine and three quarters to ten and one quarter inches. What we wanted then, and what we want now, is the largest sized dinner plate, the decoration of which will be the unit of design for an entire dinner service.

Do not make an all-over design, as only a border is called for; and do not use a coupe plate. Any natural form can be used as a motif.

Problem 5. A panel, 7 x 9 inches, with natural decoration. That, we will leave for pupils to solve alone, only insisting upon original treatment.

Problem 6. Willetts' Belleek bowl number 11. Decoration to fit the form. Choose any subject, make a repeated adaptation; or a design to fit the shape, either border or all over. These two problems must be submitted in March, as the month of April will be needed to finish and send to the exhibition in May. If preferable the Plate border can be sent on or before the 17th, and the Bowl between the 17th and 31st of March, or both can be mailed together. We promise careful criticisms, any time before the first of April. Letters giving explicit directions about the exhibition will be mailed to members; and all inquiries relative to League work promptly answered.

Miss Ophelia Foley, Owensboro, Ky., was gladly received into the League at the last Advisory Board meeting

BELLE BARNETT VESEY, Pres.

6228 Wabash Ave., Chicago, Ill.

## THE CLASS ROOM

Subject for April, "Firing." Contributions must be received by the eighth of the preceding month. Prizes as before.

o o o

## LUSTRES—(Continued)

Third Prize—Ella F. Adams, Yellow Springs, Ohio.

[EXTRACTS ONLY]

ONE rule should always be borne in mind in using lustres: never use turpentine with them since it turns all lustres a purplish hue.

For a piece where color effects alone are desired, try painting from greens into yellows, then into rose, blending with a dabber if absolutely necessary, and working rapidly. Over this, after firing, some delicate yellow or blue grey or green can be painted to blend into a harmonious whole.

Try a marine on some small flat china surface. I would advise a separate brush for every color here, as well as in the color effect just mentioned, for this is work that should be done directly from the vials, if possible, without the addition of lavender oil, unless an extremely delicate tint is desired. Clean the china with alcohol and start in with broad sweeps of grey blue for the sky, shading into delicate yellow at the horizon, with light green lustre for the sea. Do not go over lustre after it is applied and work rapidly. In these effects it is a case of "he who hesitates is lost."

Often a silk dabber can be used to lighten the effect at the horizon line and blend the colors, but use it sparingly, learning to vary the depth of color with different brush strokes. For these effects use as large a shader as is practical to expedite the work.

A moonlight marine is very effective with a crescent moon. The light upon the water is secured by filling in with india ink the places needed for the reflected light, before painting in lustre. India ink does not take lustre, so in a second firing the piece can be painted with a coat of light yellow or some delicate green, which gives the moonlight effect on the water, a delicate shimmer.

This is only a dim suggestion for the many land and water effects that can be secured by a judicious use of lustres.

Beautiful effects are obtained in conventional work by filling in the design with lustres and outlining with gold or black. Since lustre is liable to creep a little and since its cream color makes it hard to detect this, cover well with india ink places where lustre is not wanted. This will secure an even edge in designs.

Unique effects are produced by using white enamel upon the unfired lustre. The white enamel in firing turns a delicate pink, with the thinnest parts of the enamel the deepest pink. So model the design with this in view. Small flowers (hawthorne, fruit blossoms, lace flower, &c.) or a flight of birds as a motive for the enamels, make very decorative pieces in this effect. The enamel should be modeled with one stroke if possible, since it must never be worried. After firing the enamel can be colored should it prove too glaring a white in places.

In applying enamel always bear in mind that the lustre, whether fired hard or unfired, tends to give it a pinkish tone.

Dull metal effects are produced by using lustre over some mat color, gold added to the mat color adding to its brilliancy.

Minton Green, Mat Ivory, Mat Purple, in fact any of the unglazed colors give a good ground for a dull effect in lustres. Minton Green dusted, one part Minton Green and one part powder gold, produces a dull greenish gold. Upon this apply some design in green or red lustre, and outline in black or gold. This gives an artistic combination of dull green and red (red, where the lustre is applied).

Mat Ivory is good ground for a raised gold design filled in with rose lustre, which gives a rich metallic red when fired. In fact most of the lustres are red in effect when fired over mat colors, hence a combination of lustre colors over a mat surface is almost always sure to harmonize, the various lustres giving different depths of this rich red effect.

Since the lustres come in small vials that easily tip over, perforate the top of a shallow box with holes the size of the vials, and put in the lustres. This prevents the possibility of upsetting.

It is a good plan to wrap the china in tissue paper immediately after decorating, since this protects it from the dust.

Lustre can be used over fired gold or vice versa, neither affecting the brilliancy of the other and often adding to it.

The lighter colors, yellows, greens, &c. are the least liable to show dust spots.

## SOME COLOR EFFECTS ON WHITE CHINA

Orange over ruby—bright red.  
Orange over rose—rich brown red.  
Orange over iridescent rose—bronze.  
Orange or green over iridescent rose—brilliant iridescent effect.  
Yellow over black or purple—dark iridescent effect.  
Yellow over rose—opalescent effect.  
Yellow over blue grey—a shimmery tone.  
Yellow over steel blue—dull silver.  
Yellow blended into rose—blue.  
Brown over orange—rich red brown.  
Iridescent rose over brown—dark iridescent tone.  
Purple over brown or green—dark iridescent tone.  
Green over rose—greenish opalescent effect.  
Special green over steel blue—greenish blue.  
Steel blue over steel blue—peacock color.  
Blue grey over blue grey—beautiful blue.  
Green over black—dark iridescent tone.  
Rose over liquid gold—bright metallic effect.  
Any lustre over Roman gold—a bronze tone.

## METAL EFFECTS ON MAT COLORS.

Yellow over mat Black and gold—bronze.  
Green over mat Purple and gold—rich lustrous purple suitable as a frame or setting for grapes or other rich green or purple decoration.  
Green or red over Minton Green—metallic red.  
Special green over Cerulean Blue and gold—rich dark red.

Lustres at one time were put up in powder colors, and in looking over an old stock of bargains I found a variety of powder lustres, which when well ground with lavender oil, gave some very satisfactory results. However I much prefer the liquid lustres since the tedious process of grinding is done away with.

o o o

Fourth Prize—Anne Seymour Mundy, Coudersport, Pa.

[EXTRACTS ONLY]

Wash china in warm water, dry with cloth and then pass the palm of the hand quickly and carefully over the





DECORATIVE STUDY OF WISTARIA—MARIE CRILLEY WILSON.

surface to collect any possible lint from the towel. See that every bit of moisture is dried out, because, if you don't it will settle in spots on the lustre in the drying oven. The oven must be cleaned and well dried out before putting in a piece of lustre. This is more important with lustre than with any other kind of paint. Remember also that finger marks will show on lustre even after it has been dried, if handled before firing. Do not wrap in cotton, a hair might stick.

## APPLICATION

Warm the china, dip the brush in the lustre bottle, shake it off inside the neck of the bottle so that it will not "run", and go over a portion of the surface to be covered. If it be a smooth surface, have your silk in one or two thicknesses over the cotton, according to its texture, and pad the lustre almost up to the edge to be joined on; then join with another brush full, working carefully and rapidly until the band or surface is covered. By keeping edges all soft, and padding only, in the middle of each section, the edges can be joined easily and padded down.

Very often the lustre needs shaking, and it should always be kept corked tightly and in a cool dark place. It is like liquid bright gold in this respect, the metal is heavier and settles at the bottom, leaving more medium on top.

If a small vase is to be done all in lustre for color effect, it is sometimes nice to actually pour on, or dip the piece in lustre, letting it run off, without padding. Also it may be "dropped on" carefully, to avoid air bubbles, and allowed to run down. This process gives a peculiarly beautiful effect.

Not long ago a stein was done in class. There were bands of gold, dark blue and black, then a wider band of orange lustre with gold dragon flies conventionalised, the wings resting on the orange lustre band, with the long, slender body separating medallions of mat black. In putting on the lustre it was padded in sections, as described, but in some way ran over the proscribed lines and on to one of the dragon flies' wings. It might have spoiled the whole band to wipe off the edges, so an inspiration to streak the other wings resulted in the most exquisite iridescent effect, quite like the wings of a real fly. The stein had been fired two or three times, the gold on the flies was perfect and had been burnished. The result after a hard firing was delightful. However it was found that the iridescent effect over gold was dulled by another firing and could be almost entirely burnished off with an agate; so it is best to put the lustre on for the very last firing.

In tinting a large surface like the inside of a bowl, shake the lustre, pour a little into the middle of the bowl, dip the pad in the lustre and, without lifting it, go round and round the bowl rapidly, each time taking it nearer and nearer the extreme edge. Then pounce it with the pad until all is even. It requires a little practice to do this successfully, but it can be done much more easily than with a brush.

Be careful of your color schemes with lustre, as with other painting. Never combine a pink lustre with black outlines or bands. Orange red or warm browns and reddish browns are beautiful and harmonious with black.

It is well to try your lustres first on broken bits of china. The names differ almost as the names of the people who make or bottle the lustres. The gold lustre of one make may be the yellow brown lustre of another. So if you must match a certain shade, do not be guided entirely by the name unless you know what you are using. Do not let this deter you from experimenting with lustres,

for it is like recreation after heavy music. It is lighter, more playful, ornamental and sometimes restful.

There are many cheap imitations to be found in the ten cent stores and sometimes the colors are beautiful, but do not spend much time in doing china in these colors. Try for rich and unusual effects, and having planned some color schemes in water color, see if you can match them up by combinations of lustres.

If any lustre rubs off, a thin wash of yellow lustre will hold it.

For lining a salad bowl, do not use pink or ruby first with yellow over. The shade of pink is not pretty for salad. Use opal or mother of pearl, or yellow alone, or green.

For bouillon cups try nasturtium or yellow brown, with gold lining and black monogram, and see how handsome they are.

o o o

## Fifth Prize—Mrs. Katherine B. Focke, Massillon, Ohio.

[EXTRACTS ONLY]

Keep brushes in a covered box, and free from dust.

It is well to have a number of brushes, then one need not stop to wash and clean the brush before using it in another color.

A few good combinations are:

Dark green first fire, light green second fire.

Rose with very strong first fire, yellow pearl second fire, rosina third fire.

Chatoyant rouge first fire, rosina second fire.

Peacock green first fire, repeat for second fire, rosina third fire.

Purple or violet first fire, rosina second fire.

Yellow brown first fire, brown second fire.

Dark green first fire, ruby second fire.

Rouge first fire, ruby second fire.

Steel blue first fire, yellow second fire.

Steel blue and also rose can be made to give delicate tones by thinning with white lustre.

A few drops of liquid gold in white lustre gives a beautiful golden glow when used as a final finish over dark green.

Black requires at least three coats to obtain a good color.

Fine metallic effects are obtained by using dark green over burnished gold. Steel blue over gold gives a copper effect.

o o o

## Mention—E. Louise Brittain, Dayton, Ohio.

[EXTRACTS ONLY]

Bright gold as a first wash, light green as a second wash, iridescent rose as third wash, makes one of the beautiful effects which it is possible to obtain in the dark colors.

Often when taken from the kiln, the piece will be disappointing but after being exposed to the air a while, it will assume the brilliancy desired.

Using lustres as background for flower or conventional borders is very pleasing. After the flowers have received their final fire, the lustre may be washed over the whole border and the piece fired again.

o o o

## Mention—Miss Bertha Graves Morey, Ottumwa, Iowa.

[EXTRACTS ONLY]

If the bottles are allowed to lay on their sides the paint will absorb particles of cork which make the lustre fire "specky."

Damp brushes make the paint fire streaky and blackish.



Much better results will be obtained by applying three or four thin coats than one heavy coat.

When firing lustres have heat quite rose color.

If firing lustres in same kiln with other mineral paints, the fumes of lustres will sometimes cause the reds and pinks to come out spotty. To avoid this, wrap the lustre piece in a thin asbestos paper.

Mother of pearl is a most valuable lustre in covering defects in other lustres which have come out unsatisfactorily, one or two coats giving a beautiful iridescence.

#### STUDY OF SHELLS AND SEA WEEDS. (Page 245.)

*Henrietta Barclay Paist.*

The inside of shells with the exception of one to the extreme left, pale flesh (use Deep Red Brown), the other one pale yellow, (use Lemon Yellow.) The long shell in center is pink inside and the outside painted with Yellow Ochre and modeled with Sepia and Dark Brown.

Shell in the foreground with spots, cream white with deep orange spots, use Carnation or Capucine or any similar color. The little round shell in the foreground is green, Moss Green and Dark or Shading Green. The snail shaped shell just behind is yellow, Ochre shaded with Copenhagen and Black. Shell to the extreme right, Yellow Ochre shaded with Sepia and a touch of Red inside.

The seaweed is painted with Moss Green and Violet of Iron. Ground, Sepia, Dark Green and Yellow Ochre. Water,

Apple Green and Moss Green. It is best to glaze with the water color after firing. In this way we avoid mixing or smearing the design.

The underside of shells is painted with Yellow Ochre or Yellow Brown, and shaded with Sepia and Dark Brown.

✻ ✻

Let me give you a few simple rules for learning to draw: First, see of what shape the *whole* thing is!

Next, put in the line that marks the movement of the whole. Don't have more than one movement in a figure! You cannot patch parts together.

Simple lines! Then, simple values!

Establish *the fact of the whole*. Is it square, oblong, cube, or what is it? Keep in mind to look at the map of the thing! Put in all that is of greatest importance at first. It will never be the same again.

Keep things in their right places.

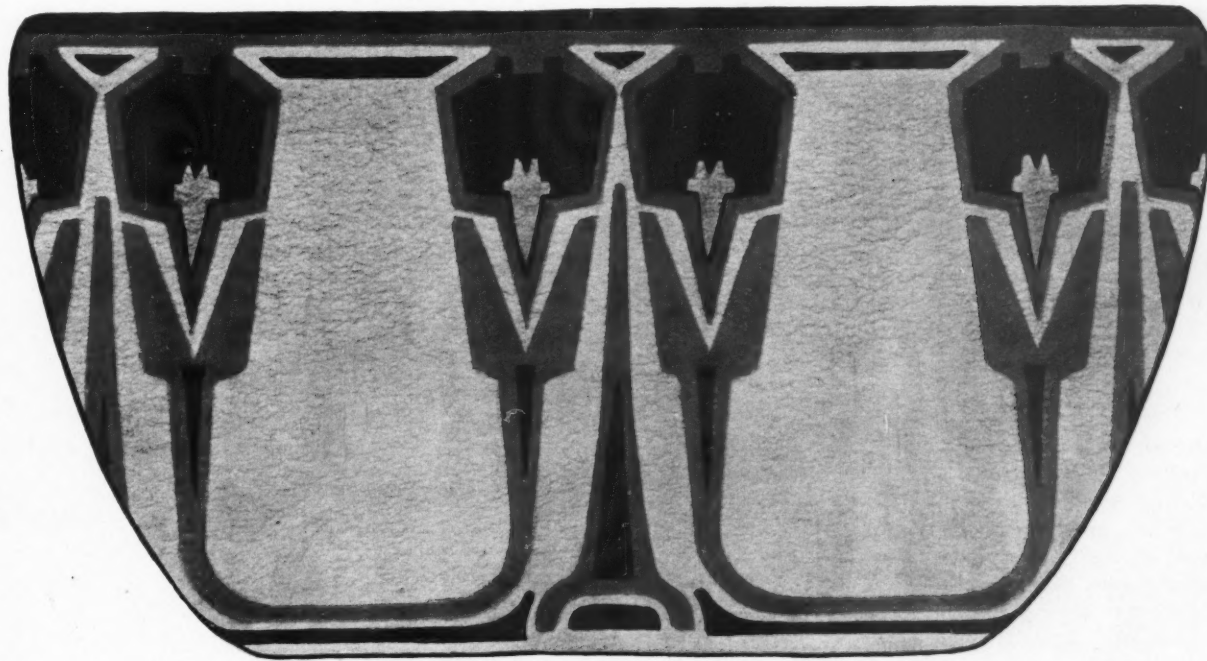
When values are so nearly alike that it is difficult to distinguish them, make them alike, and thus learn to simplify your masses.

✻

You can develop a child's faculties by drawing better than by books; and no other study will so quicken his perceptions. Pin-holes through a paper give a child a better idea of the stars than all the study of astronomy.

✻

Inspiration is nothing without work.—*Wm. Hunt.*



BOWL—WISTARIA MOTIF—MARIE CRILLEY WILSON.

*First Firing.* Outline design. Fill in black portion of design with Copenhagen Blue. Dry thoroughly in oven, apply thinly a second time, using turpentine to thin color. For dark grey portion of design, use two-thirds Shading Green, one-third Grey for flesh.

*Second Firing.* Take as much Pearl Grey as the end of your palette knife will hold, and rub in it as much of Fry's special tinting oil as is required to cover surface of bowl. Pad very evenly. Lay it aside where it will not be exposed to dust, and in 20 hours dust with Grey for Flesh.

*Third Firing.* Repeat as in first firing, and in opening of petal lay a very thin wash of Ruby.

Additional color scheme:

Body of bowl, Soft Grey. Light grey part, Blue Green. Dark grey part, Dark Blue. Opening in petal, thin wash of Ruby.—Or body of bowl, Black. Light grey part, Light Green Lustre. Dark grey part, Orange Lustre. Black opening in design, Gold. Outline, Black. Inside of bowl, Fry's Opal Lustre.



SMALL BOWL.

*Marie Crilley Wilson.*

Background of border, two-thirds Capucine Red, one-third Deep Red Brown. It will require three firings to get a deep, rich red.

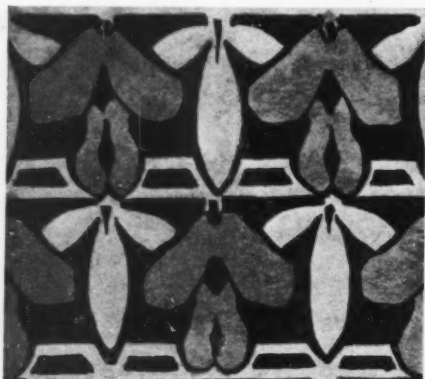
Use the same color to tint base of bowl. Outline design with Deep Red Brown, using crow quill pen and mixing powder with one-seventh sugar and six-sevenths water. Fill in design and bands with gold.



SMALL PITCHER—WISTARIA.

*Marie Crilley Wilson.*

Large panels, Yellow Brown Lustre. Design in Gold. Background of design, Old Ivory Lustre. Outline, Black.



ALL-OVER PATTERN—MARIE CRILLEY WILSON.



JAR—WISTARIA MOTIF.

*Marie Crilley Wilson.*

Background, Empire Green. Dark grey portion of design, Dull Silver. Light grey part, Silver Lustre. Outline, Empire Green.



WISTARIA PANEL.

*Marie Crilley Wilson.*

*First Firing.* Outline design; paint in background with equal parts Copenhagen Blue, Pearl Grey, one-fifth Banding Blue.

*Second Firing.* Use same color as in first firing. In addition to painting in background, tint dark leaves and stems, leaving flowers white.

*Third Firing.* Cover entire design with tinting colored with Deep Blue Green, pad well and in twelve or fifteen hours dust with Pearl Grey.

This design would look well repeated in panels on tall vase. Background of Dark Blue with flowers of Silver Lustre. Leaves and stems of dull silver might be preferred.



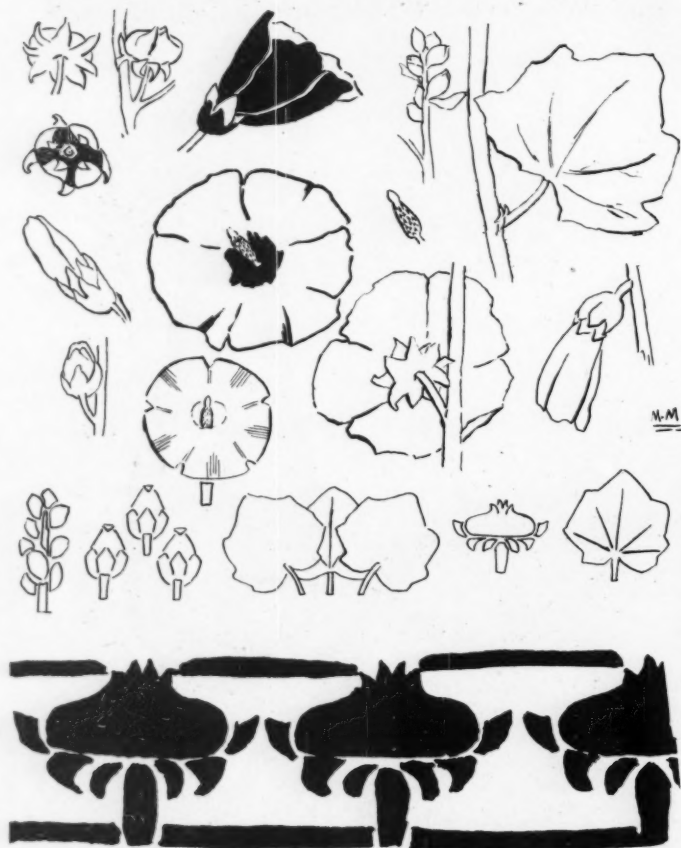


TOILET SET IN VIOLETS—EDITH ALMA ROSS.



BONBONIERE—MINNA MEINKE.

Outline design with Meissen Brown, tint background with Meissen Brown and when quite dry dust with Grey for Flesh, paint flowers in Yellow Red, leaves in equal parts Fry's New Green and Apple Green. Second fire, strengthen painting and when dry dust with Pearl Grey, make balance of bonboniere and band of Yellow Brown lustre with Meissen Brown outlines.

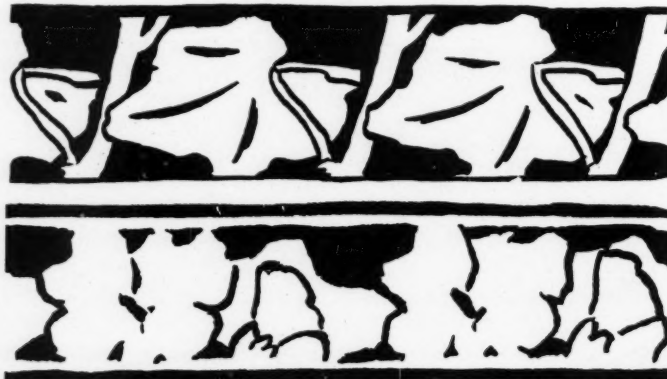


HOLLYHOCK BORDERS—MINNA MEINKE.



VASE—MINNA MEINKE.

Outline design with Black, using powder color and sugar and water, dust background and bands in border with Fry's New Green. Paint Hollyhocks and buds in Dark Blue also bands in border, leaves New Green with a touch of Dark Blue, Yellow Brown in centers of flowers and leaves in borders. Second fire, strengthen any desired color and tint the entire surface with Pearl Grey.







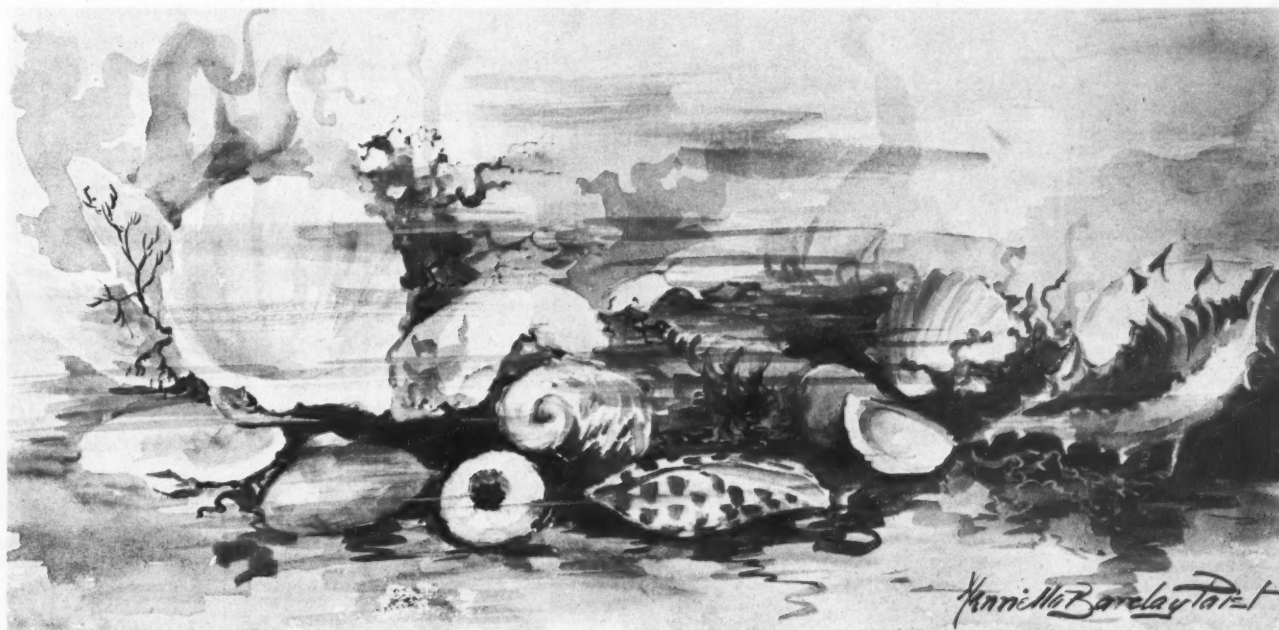
HOLLYHOCK—Fifth Prize.

*Minna Meinke*

*First Firing.* Background dusted with Fry's Grey for flesh.

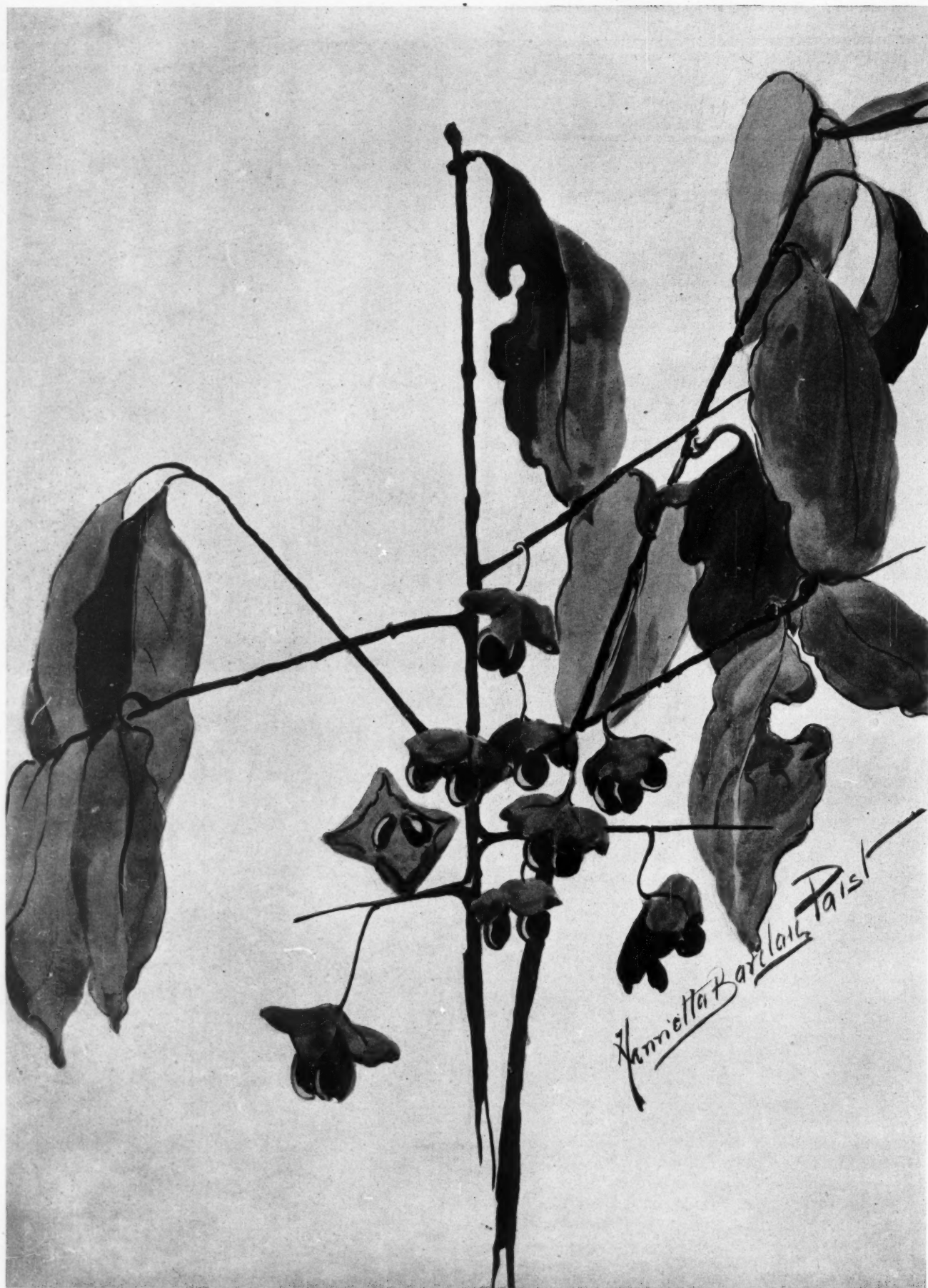
*Second Firing.* Tinted with Fry's tinting oil and a touch of Meissen Brown. When quite dry dust Pearl Grey.

*Third Firing.* Paint stems and leaves with equal parts Fry's New Green and Apple Green. Outline with Yellow Red.



STUDY OF SHELLS—HENRIETTA BARCLAY PAIST.

(See page 241.)



FLAMING BUSH—HENRIETTA BARCLAY PAIST.





CONVENTIONALIZED FLORENTINE DESIGN—D. M. CAMPANA.

This conventionalized figure design was awarded the gold medal at the Lewis and Clark Portland exhibition. Eight figures, some dressed in white and some in darkest green, alternatively arranged, form the decorative motive. The background is of pale yellow green, with all-over conventionalized small daisies.

### FLAMING BUSH

Henrietta Barclay Paist

THIS is a most beautiful plant in color, and the finish is the texture of wax. The foliage at this stage has turned to the autumn tints and has almost the brilliancy of sumach—for painting in mineral colors use Yellow Ochre Yellow Brown, Albert Yellow, Pompadour or Deep Red Brown with touches of Blood Red and Sepia with the exception of the bunch to the extreme left, the leaf at the top and one in the right hand group, which are still green, put in the olive shades touched with Sepia. Stems same tones as leaves.

The berries and fruit are painted with Blood Red, Deep Red Brown and Carmine 53, Dresden (or any good) Pink, with a touch of Copenhagen. The seed pods are very dark bright red, Blood Red glazed with Pompadour to Carnation; the calyx or shell a mixture of Deep Red Brown and Carmine, modeled with Copenhagen on the shadow side. Keep the background in tones of Yellow Brown, Sepia or Meissen, Blood Red and tones of green, to harmonize with the colors in the plant, painting strongly behind the fruit.

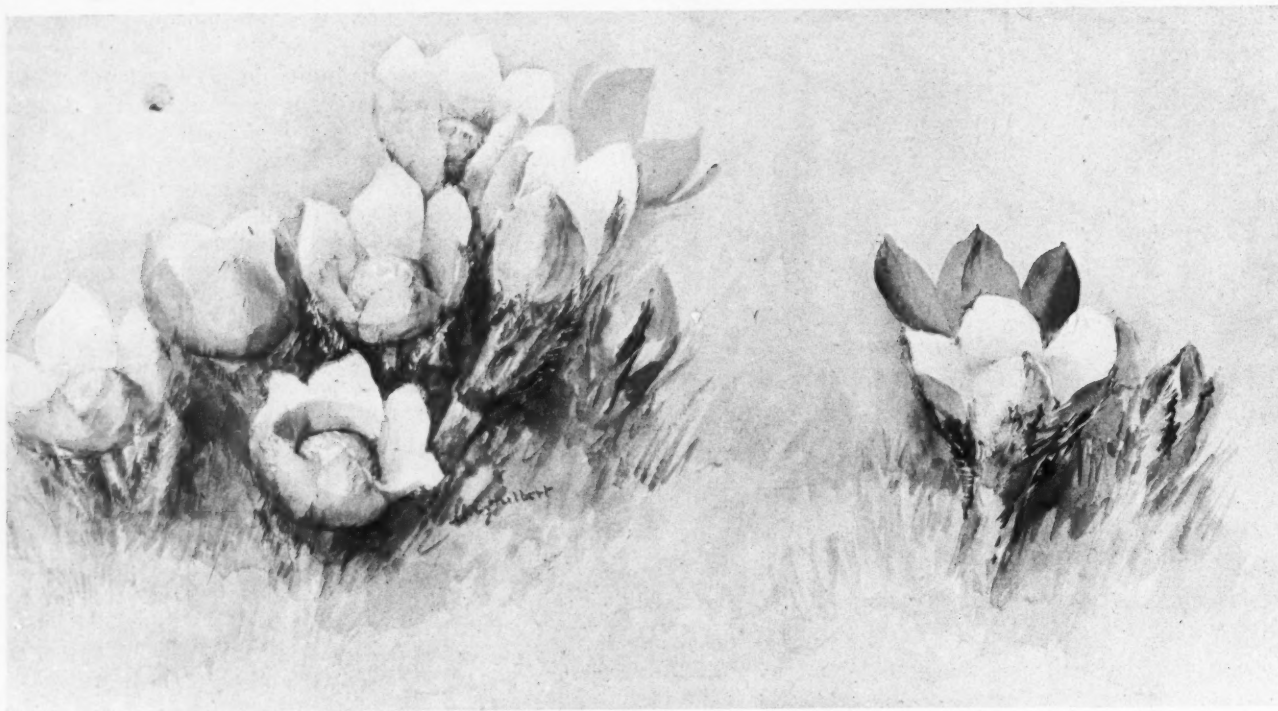
Strive for simplicity! Not complexity! If you are going to Africa with a large cargo of merchandise, and you learn that, by reaching there on a certain day, you can double the price you were to get, throw half your cargo overboard, and arrive there in season to get your double price. Don't put needless expense into painting a head! Don't try to match tints! Rose and pearly colors blend into each other so that no one can unite them if painted separately. *Keep the impression of your subject as one thing!* Don't have the face a checkerboard of tints! Use such colors as nature uses, but do not try to keep them dis-

tinct! Your work may be called monotonous; but one tone is better than many which do not harmonize.

There is force and vitality in a first sketch from life which the after-work rarely has. You want a picture to seize you as forcibly as if a man had seized you by the shoulder! It should impress you like reality! Velasquez and Tintoretto could do this like no one else—not Titian even, whose work was beautifully modeled and colored, but had not this quality of instantly seizing and holding the attention. I saw a man walk by. I have an impression in my brain of that man. I did not scrutinize him. I am not sure that he took steps exactly two feet and a half long. That had nothing to do with the *impression!* In your sketches *keep the first vivid impression!* Add no details that shall weaken it! Look first for the big things! —Wm. Hunt.



FALL ANEMONE—RUSSELL GOODWIN.

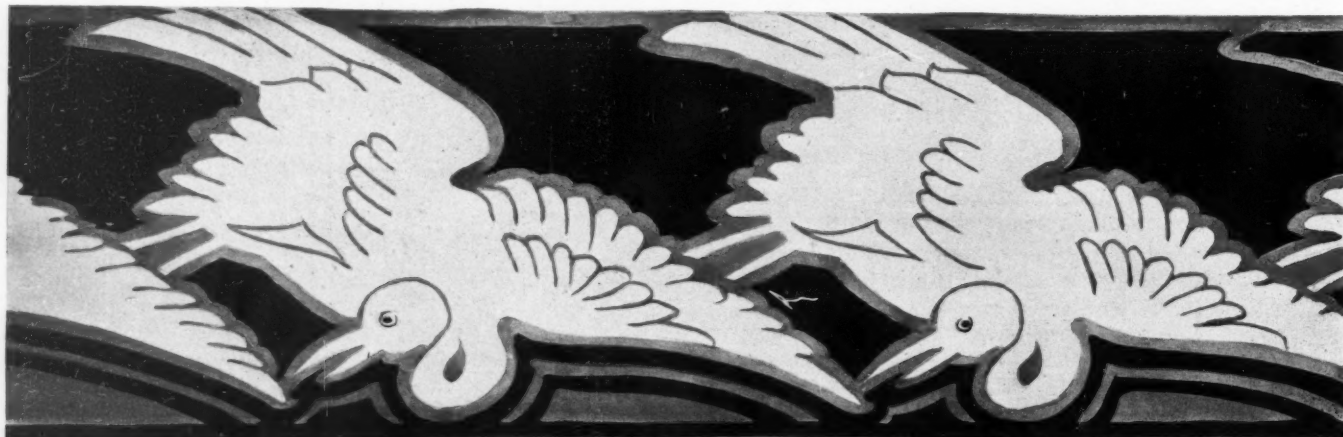


PASQUE FLOWERS—MAUD E. HULBERT.

These are the earliest of the Colorado flowers, and are found on the northwest slopes of the foot-hills, growing out of the rocky red soil among the dried grasses. They have all the delicate shades of purple, from almost blue to lilac, the inside of the petals is nearly white, reflecting the brilliant yellow of the center. The buds are enclosed in a grey furry coat, and as the blossom grows older it grows out of its fur, showing a smooth green stem.

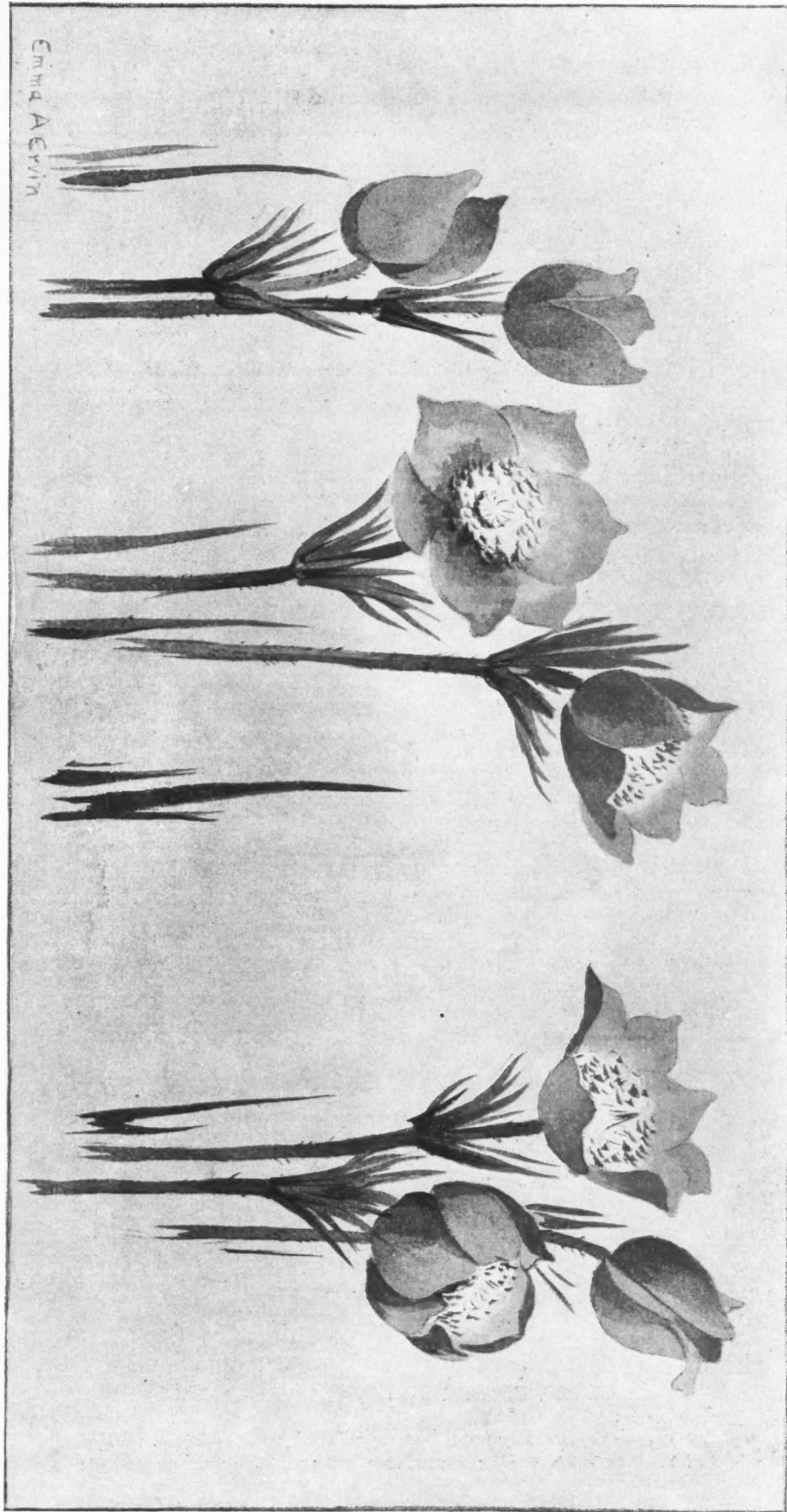
*For China.* Use Deep Violet of Gold and Deep Blue Green and Copenhagen Grey, Lemon and Orange Yellows, Brown Green and Yellow Ochre for the flowers, and for the stems use Copenhagen Grey, Brown Green and Deep Blue Green and Moss Green, also a little Violet of Iron.

*For Water Color.* Nero Blue and Crimson Lake, Brown Pink, Lemon Yellow and Cadmium Orange, Sap Green, Olive Green and Brown Madder.



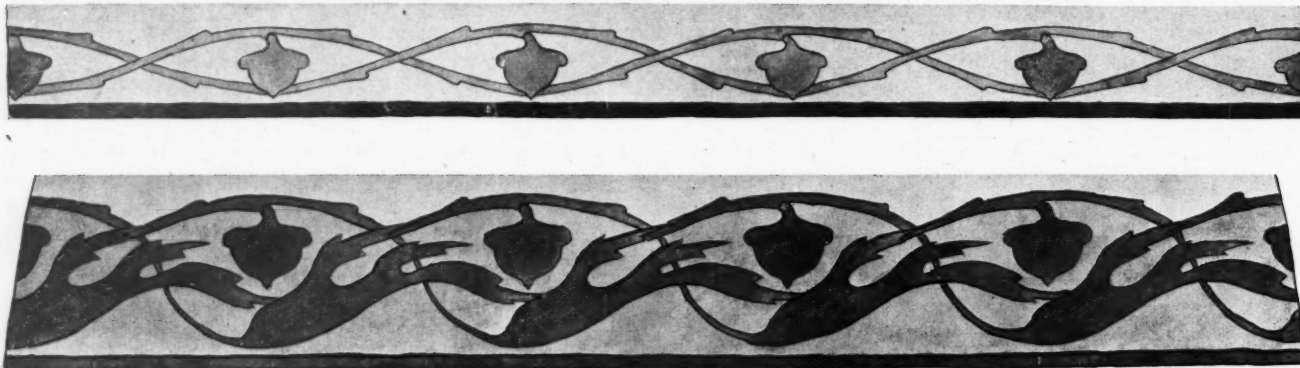
STORK BORDER FOR STEIN—HENRIETTA BARCLAY PAIST.



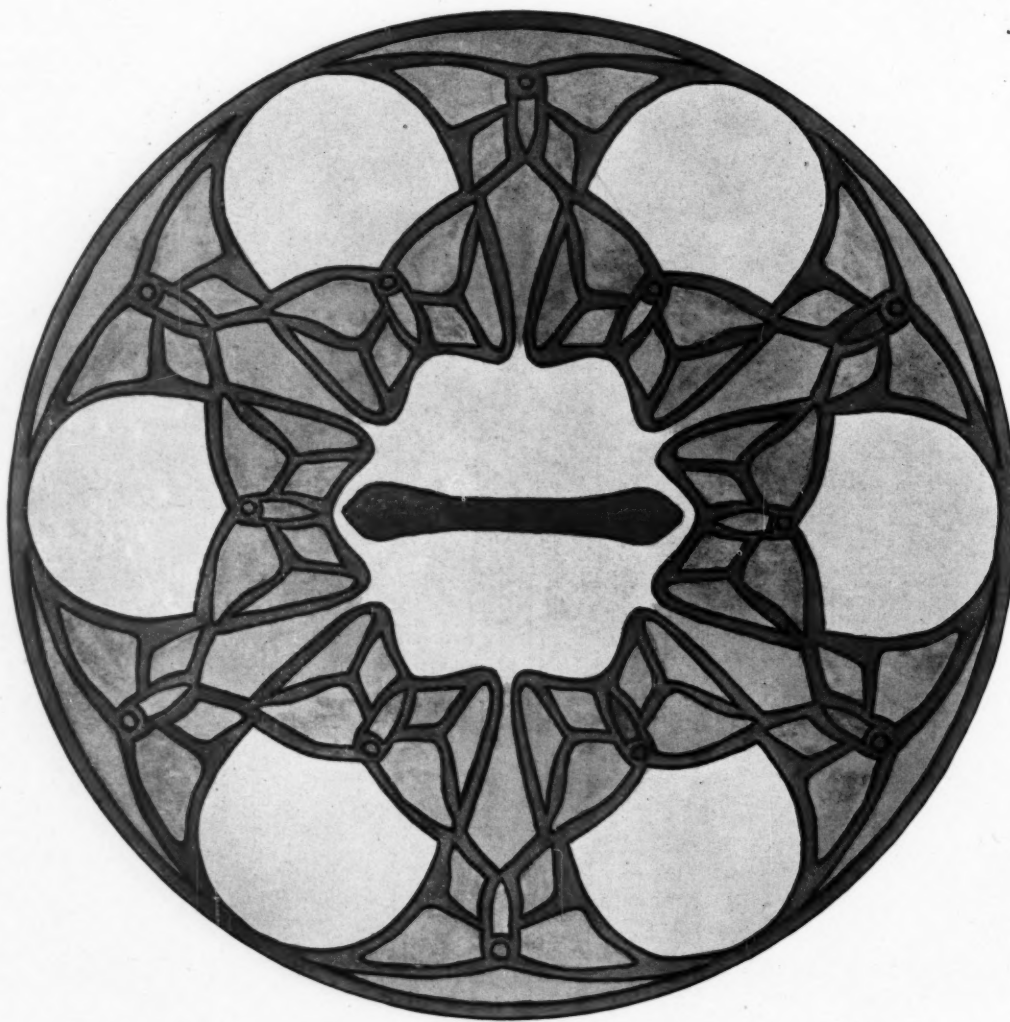


Emma A. Ervin

WESTERN ANEMONES - EMMA A. ERVIN.



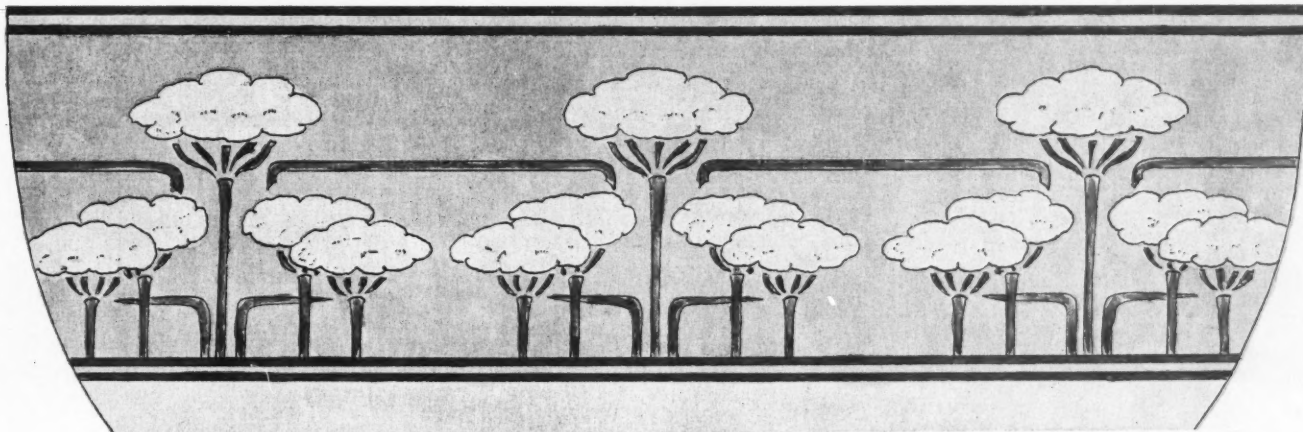
ACORN BORDERS IN BROWNS—HANNAH OVERBECK.



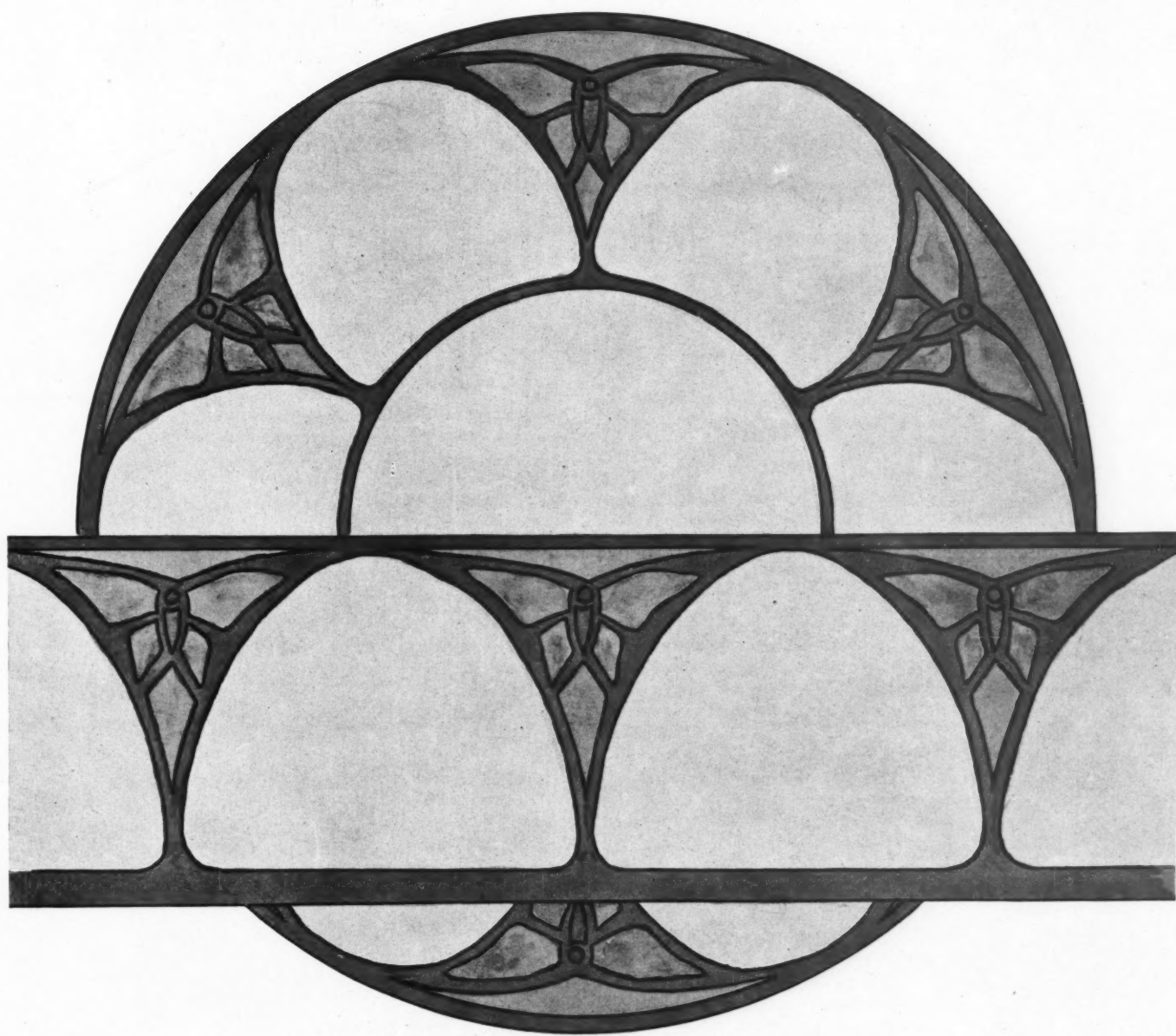
COVER OF PORRIDGE SET—NANCY BEYER.

To be executed in Opal lustre and Pink with Gold outlines on an Ivory ground.





WILD CARROT BORDER IN GREENS—ALICE WITTE SLOAN.



PORRIDGE SET—NANCY BEYER.



BEECH NUTS—ALTA MORRIS.

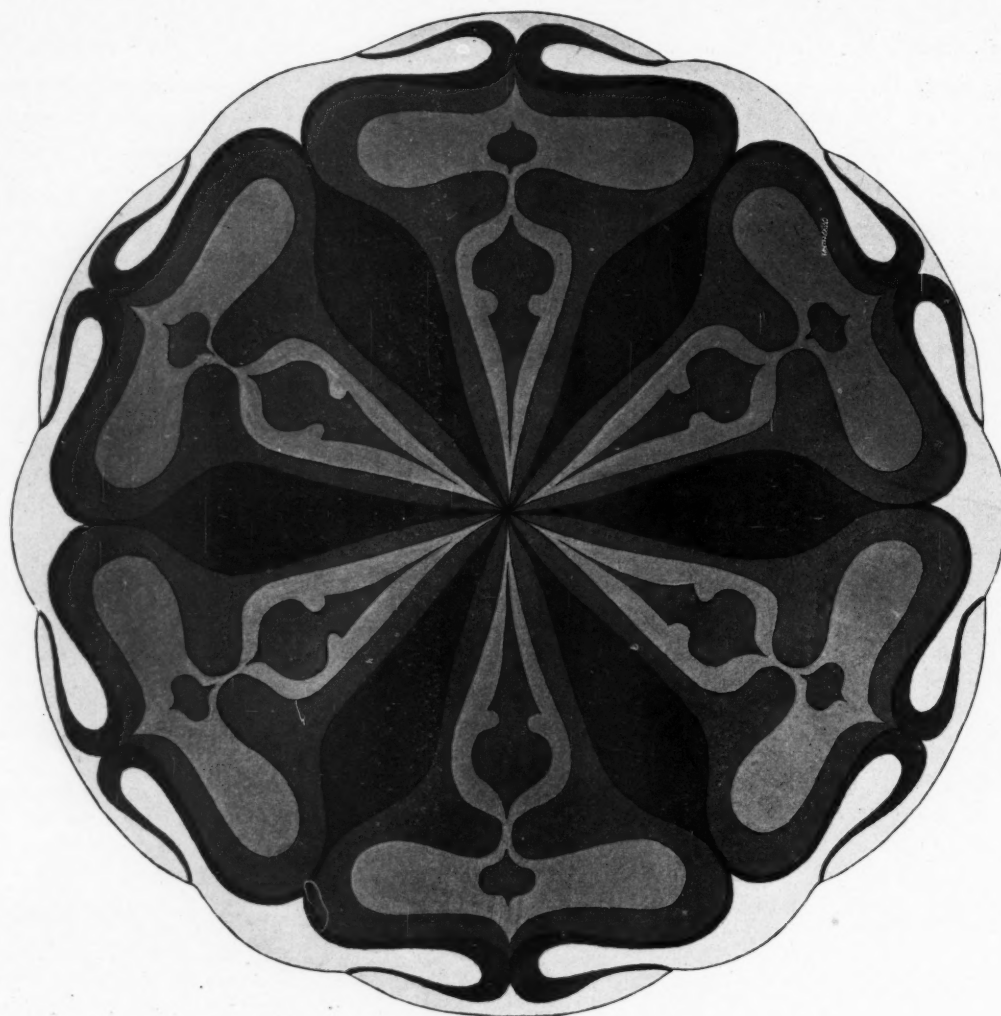




BEECH NUTS—ALTA MORRIS

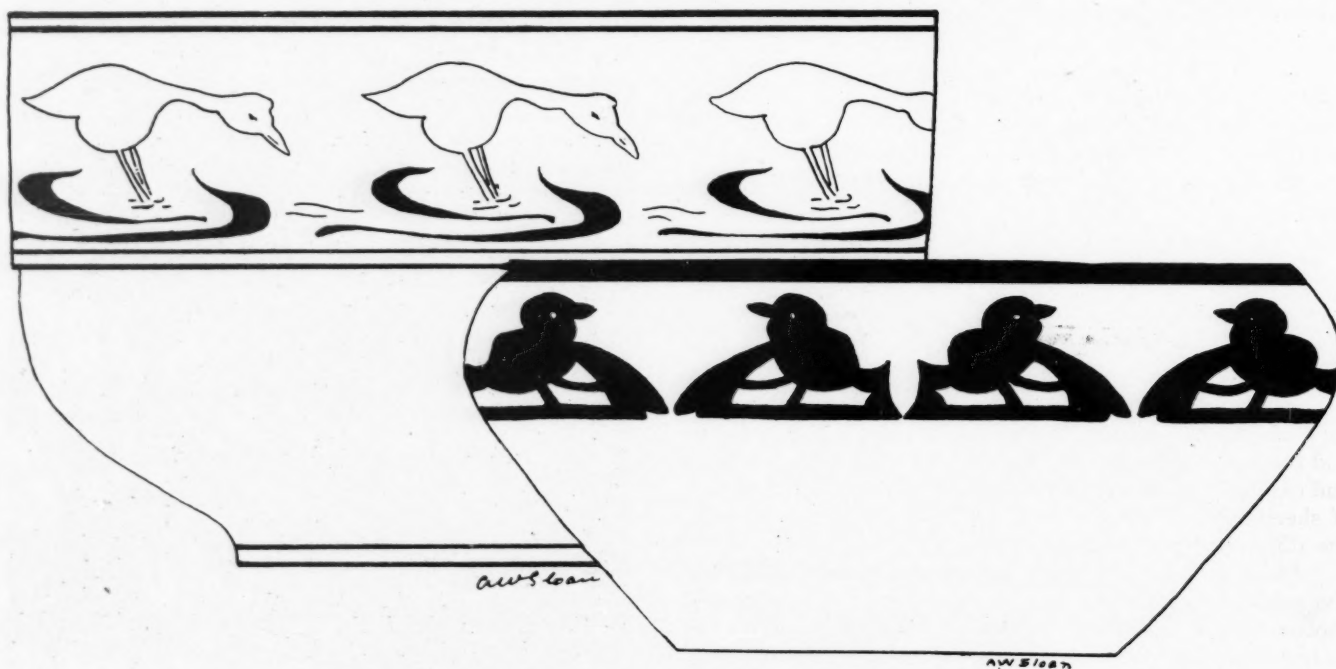


BLUE-BELL CUP AND SAUCER—F. ALFRED RHEAD.  
Flowers light blue; stems and leaves in two shades of olive.



TEA TILE—FLORENCE E. SEGSWORTH

Four shades of any desired color with outline in black on gold.



CHILDREN'S BOWLS IN BLUE AND WHITE—ALICE WITTE SLOAN.



## THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

*Under the management of Miss Emily Peacock, Room 23, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.*

*All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.*



Illus. No. 8.

### WORKING IN LEATHER.

*Winifred Wilson.*

EVERY Craftsman has his favorite medium, and whether it is wood, metal, leather or textile, he is ready to justify his preference by his skill in manipulating it. Just as a block of wood is full of possibilities to the wood-carver, a bar of metal and a few interesting stones to the metal worker, so a well-tanned skin is to a leather craftsman. It appeals to him through its durability, its richness in texture and color, its responsiveness to his handling.

Leather has been a good reward to man, furnishing him with body covering and rude shelter in his primitive state, rising to the dignity of his needs with civilization, until today it has a multiplicity of uses too great to specify.

Many of these uses are, of course, not open to the craftsman, but with those which lend themselves to decorative purposes alone he has more than enough to keep him busy.

There are various methods of decorating leather: modeling or embossing, incising, carving, tooling, tinting, applique and burning. And as different leathers are adapted to different decorative treatment, the selection of material is important. Texture, color and weight are the qualities considered in selecting a hide. A fine close-grained leather such as Russia calf skin, is best suited to modeling, carving and tooling; thick, heavy cow skin to carving, split cow skin and calf skin to incising, ooze calf skin and the better grades of sheep skin to burning. All leather responds to tinting, the difference being only in degree.

Skins may be had in the natural color and dyed. Native calf skin comes to us in a yellowish brown color, due to a process in tanning called "buffing." Russia calf skin may be had in shades from deep brown to pale olive green. Both native and Russia calf skin, when bleached to a delicate cream, are called "sumach." Before using either "buff" or

sumach calf skin, dip the leather into a weak solution of oxalic acid, then wash quickly with lukewarm water. This brings to light all sulphur marks left from the bleaching, and all badly tanned places. Calf skin is generally the most satisfactory leather for small articles such as purses, bags, card cases, book covers and so forth. Modeling is the easiest method of decoration.

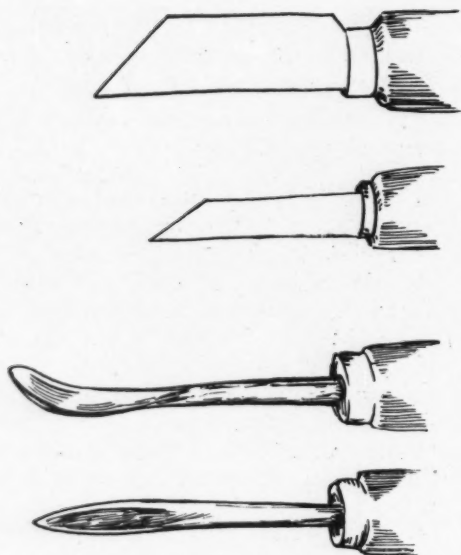
For a beginner the following equipment is necessary:

1 modeling tool, 1 piece of marble, slate or heavy glass, a one-foot rule with metal edge, 1 metal square or triangle, 1 sharp cutting knife, 1 agate stylus or sharp orange wood stick, 1 sponge.

With material and equipment at hand, the question of what to make arises. Begin with something easy, such as the belt. (Illus. No. 3) Draw a simple design upon thick manila paper. Avoid intricate patterns and many curved lines until the handling of the tools is mastered. With the cutting knife (Illus. No. 1) cut a piece of leather the required length and shape, allowing a working margin. Wash the entire surface evenly with the sponge dipped in lukewarm water, this prevents water rings and spotting. While the leather is damp, pin the design in place, being careful to stick the pins outside the lines of the design. Lay it on the



Illus. No. 5.



Illus. No. 1.



Illus. No. 2.

marble and trace the design through the paper with the stylus. Remove the paper and outline every part of the design with the modeling tool (Illus. No. 1.) held firmly in the right hand and guided by the index finger of the left. Hold the tool as nearly vertical as possible (Illus. No. 2) except in the "laying down" of the background when it is dropped to a slant of 45° or so that the ball and tip of the spoon work upon the surface at the same time. Always work toward that part of the design which is to be thrown in relief. Keep the leather damp but not spongy. If it wrinkles under the modeling tool, change the direction of the stroke. When nearing a corner raise the tool to an almost vertical position and finish with a firm quick pressure. Continued pressing and smoothing will leave the background glossy and of deeper shade than the original color of the skin. In finishing the small places and sharp corners use the end of the tool which best fits them. Make the eyelets with a leather punch and finish with a harness buckle.

To make a card case, cut a strip of leather 5x11½ in. On a piece of manila paper draw a rectangle 4½x10½ in., then lay out the panels ¼ of an inch within this boundary, as suggested in Illus. No. 4. Use the square in making all corners, remembering that good proportion and accuracy are the hallmarks of good craftsmanship. Wash the surface of the leather, dampen, pin the paper rectangle in place, trace and model as in the belt. When this is done the case is ready for lining. A suitable lining is of skiver, thin goat skin or silk. Skiver is the easiest handled. Cut with the knife a piece of skiver the size of the leather cover, rub paste well into the cover, apply the skiver and smooth until

every part is firmly pasted. Fold each end toward the middle to a depth of 1¾ inches and press under a smooth weight. When dry, stitch on the machine with silk thread. Tie the loose ends and slip under the flaps with a needle. Cut away the surplus leather ¼ of an inch outside the stitching. The completed card case, change purse (Illus. No. 6 & 7) are made of sumach calf skin, modeled, carved and tinted.

Of all methods of decorating leather, carving requires the nicest skill. It may be used to develop the whole decorative scheme, or combined with tooling, modeling or tinting to secure a certain effect. An example of the latter use is found in the sumach card case where a deeper shadow was needed on the leaf than the modeling and tinting indicated, so a cut was made along the required line, one edge pressed into a slight ridge and the other laid down with the modeling tool.

To carve, apply the design as for modeling. Dampen the leather. Hold the knife upright. Guide with index finger of the left hand, using the thumb as a pivot. Cut half way through the leather. Spread the edges apart with the sharp end of the modeling tool and work down the background with the spoon end. A suitable background for carved relief may be either modeled or stamped. Tools for stamping may be purchased or filed out by hand from a piece of tool bar.

In decorating an object its identity must be retained. It is not art to make pottery look like metal, nor wood like iron, nor leather like a painted canvas. Leather properly decorated with color will be leather still with its flexibility, texture and finish unspoiled.

For this reason leather tinting is a problem. Oil



Illus. No. 3.

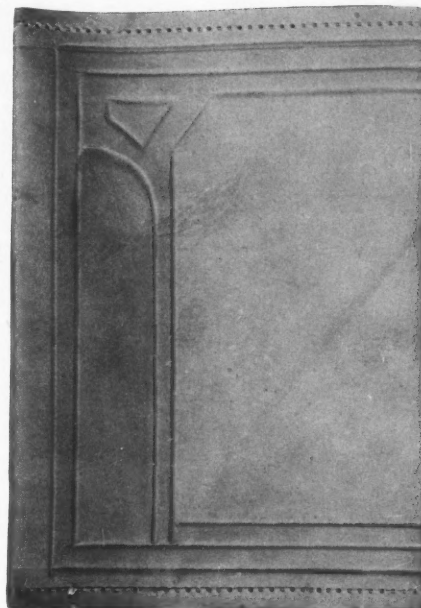




Illus. No. 6.

paints stiffen it, besides giving a glaring effect most objectionable, and water colors spot. After much experimenting the six color combination of dyes for tapestry and leather made by Devoe and Raynolds has proved most satisfactory. No preparation of the leather is necessary before laying on the dye, except that it must always be kept wet and worked very quickly. The dull ivory of the sumach is good background for pastel shades, while darker leathers require richer color.

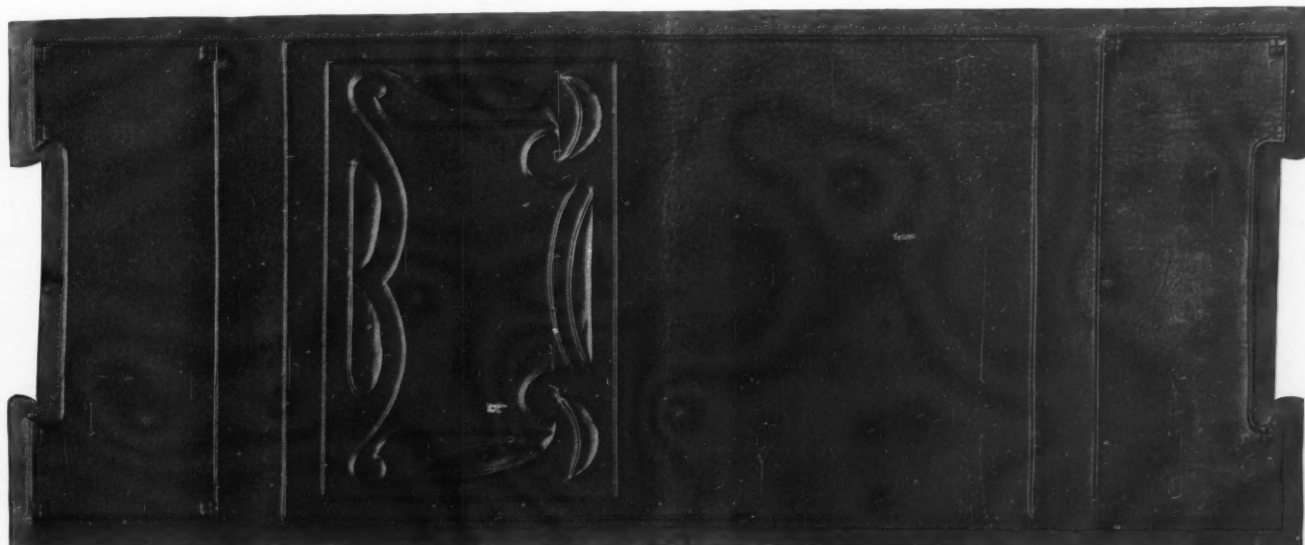
The magazine cover (Illus. No. 5) is of split cow skin, with incised design. Incising consists of two lines modeled close together so that a small ridge of leather rises between. To make a magazine cover, cut a piece of leather  $20 \times 11\frac{1}{4}$  in., a piece of skiver the same size, two strips of leather  $11\frac{1}{4} \times 1$  in., 42 in. of thong  $\frac{1}{8}$  of an inch wide. Use the knife and metal rule in cutting the thong. It will be necessary to splice it in places which may be done by pasting two ends together which have first been slightly pared. Trace the design, incise and tint the ridge of leather thus raised dark brown. The decoration finished, paste the skiver to the



Illus. No. 7.

cow skin. When dry, crease evenly through the middle, then fold a flap two inches deep from each end toward the crease and press. Correct any unevenness with the knife and rule. With a leather punch make holes  $\frac{3}{8}$  of an inch apart and  $\frac{1}{4}$  of an inch from the edge along the top and bottom edges of the cover. Punch these holes in the top and bottom of each 1-inch strip. Beginning at a corner thread the thong over and over through the flap and until about the 15th hole, then include a one-inch strip. Place the corresponding strip by counting the holes from the opposite end, and finish by drawing the thong through the last hole twice and out of sight under the flap.

In so brief an article it is not possible to more than introduce the possibilities of leather, but to the interested worker the information given is capable of development into many useful and artistic objects.



Illus. No. 4



SUGGESTION FOR LEADED GLASS.

*By courtesy of International Studio.*

## ANSWERS TO INQUIRIES

Rugs.—One and a half pound of cotton rags will make one yard of weaving. Large rugs for centres of rooms can be made of woolen rags by weaving a separate narrow border for the two sides. If the first piece is three feet wide by eight in length and a foot wide border is added at the sides, it will make a rug five feet wide by eight feet long or if two eight foot lengths are sewed together with a foot wide border, it will make an eight by eight centre rug. The border should be made of a darker colored filling. The same plan can be carried out in larger rugs by sewing breadths together and adding a border only on two ends, but they are not easily shaken, and are apt to pull apart by their own weight.

A. R.—For soldering small pieces of steel and iron, mix eight parts of granulated brass with one part of zinc. Put borax with this, and spread on the articles to be joined.

Metal copper rivets can be bought in several sizes. The round headed rivet is the best for most purposes. If too long for your box, cut off a piece of the rivet with a metal saw, use a rivet set for riveting.



## TREATMENT FOR PHLOX STUDY (Color Supplement.)

*Paul Putzki.*

For the white flowers use Grey, laying them in masses around the center, Ruby or Violet. The purple variety is painted with Light Violet shading into Dark Violet around the center. For pink flowers use Light and Dark Carmine. Leaves Dark Green, Yellow Green, Brown Green and Black Green. Background is best in cool tones, using grey and green effects with a touch of violet.



## ANSWERS TO CORRESPONDENTS.

P.—Coin gold contains an alloy of copper and silver, this is held in solution after the gold is precipitated. It can be precipitated by adding another acid. Formula will be given in the next issue. If you add much silver to the pure gold you will have green gold. Alloys for gold can be bought but the best only should be used, and that obtained from a first class house.

Mrs. G. E. B.—It is impossible as well as unnecessary to conceal the joining line in putting tiles together, even if figures are cut in two. Part of the beauty of a tile picture is this division which cuts through everything.

Mrs. K. M.—Mineral transfers are supposed to be fired but once. However they could be retouched with mineral colors and fired again. Write to the houses that advertise mineral transfers and they will tell you what they use as a transferring medium. We would suggest using grounding oil, a

quick drying one like the Osgood oil, blending with a dabber until tacky, then apply the transfer and when the oil is hard hold in water to float off the paper.

L. G.—It is not possible for us to say at just what temperature gold is properly developed. The only way to know is to fire to a good rose heat, a heat that will develop pinks and carmines is just right for gold. The inside kiln should look a bright orange and somewhat hazy. A glass burnisher always turns dark in burnishing, but more so if the gold is underfired for then the gold rubs off on to it. It is always best to fire paste before the gold is applied although not absolutely necessary. See article on gold work in Class Room.

Mrs. T. C. L.—For a dinner plate the rim plate is best. The coupe or rimless plate is used more for desert or fruit.

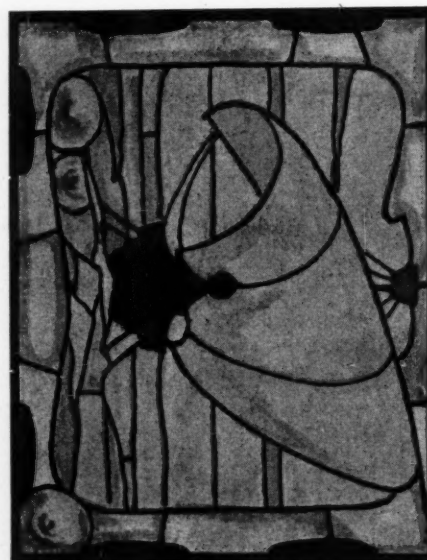
M. M.—You will find every branch of china decoration fully explained in the Class Room. The next subject will be "Firing". Any questions you do not find answered there you may send to this department.

Mrs. E. H. M.—It would be impracticable to publish the personal methods of each inquirer, but any desired information or criticisms can always be secured through these columns. In regard to your custom of using clove oil as a medium, if you find it satisfactory there is no reason to make a change even if others do not care to use it so freely. The general experience is that it keeps colors too open and catches dust if too much is used. The general rule is to mix oil of cloves and oil of copaiba as a medium in the proportion of one drop cloves to six drops copaiba. Then use sprits of turpentine for painting.

C. G. M.—When gold comes from the fire thick in some spots and thin in others, if it is a reliable make, it is because it has been put on unevenly. The only remedy is to go over the gold and refire. If you put it on in two good coats, being careful to make the brush strokes up and down in one instance and horizontally in the other, you will be pretty sure to have the surface well covered. However if fired too hard on Belleek gold is very liable to disappear; fire lighter next time.

E. H. McC.—The sketch of birches, Jan. 1906, can be utilized as a band at top of tankard with grounded color below but we would prefer not to use too naturalistic a treatment, also by enlarging the study it could be extended from top to bottom of the tankard or stein. A good color scheme would be as follows—Paint the birches in grey greens, with touches of warm brown, dust the base a rich brown. Meissen would be effective. Outline design and bands with the same brown. For the second fire tint the decorated band with Pearl Grey and a touch of brown, which will give a uniform glaze. Strengthen outlines if necessary. We expect to publish a stein in poplars very soon.

Mrs. J. McC.—We have not had any good design of Snowballs submitted to us, if we do, we will publish it. We have no book on miniature work but have several articles on miniature and figure work in back numbers of KERAMIC STUDIO. We have already published six rose studies in color, one by Marshal Fry, one by F. B. Aulich, one by Teana McLennan Hinman, two by Rhoda Holmes Nichols and one of little roses by Mrs. Safford. You will find them in the Rose book. We will probably publish more later but not in the next six months, except in black and white.



SUGGESTION FOR LEADED GLASS.

*By courtesy of International Studio.*





MARCH, 1906  
SUPPLEMENT TO  
KERAMIO STUDIO

PHLOX—PAUL PUTZKI

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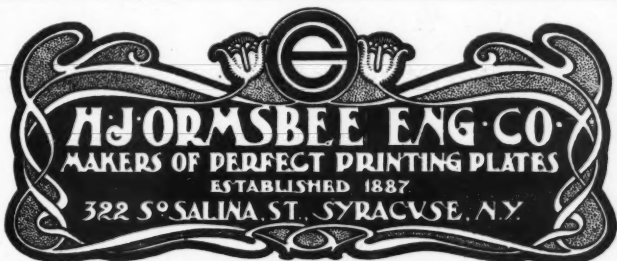
IN MAT AND CRYSTALLINE COLORED GLAZES



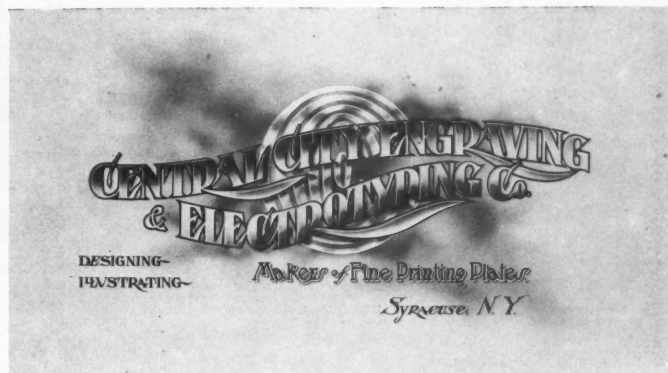
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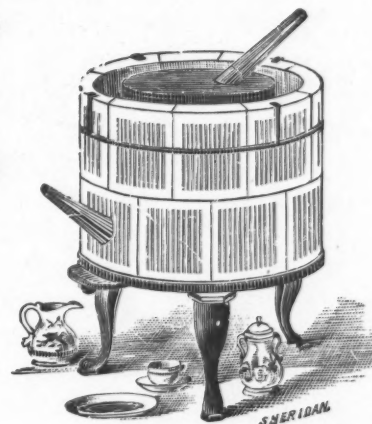
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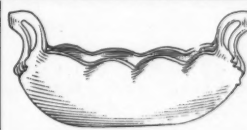
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The subject for the next class room will be "Firing." Contributions must be received by March 8th.

**First Prize, \$5.00.    Second Prize, \$4.00.    Third Prize, \$3.00.    Fourth Prize, \$2.00.**  
**Fifth Prize, \$1.00.    Mention Only, 50c.**

## Monthly Design Competition

### June Competition Closes April 15th.

The color study for June will be the single yellow wild rose by Ida M. Ferris. It is proposed to fill the June number with roses, naturalistic studies, decorative and conventionalized applications. For furtherance of this plan the competition has been arranged as follows:

#### Naturalistic Study of Roses

Wild or cultivated, arranged in panel 8 x 10 inches, black and white wash drawing. This must be accompanied by *explicit* directions for execution in mineral colors.

**First Prize, \$8.**

**Second Prize, \$5.**

#### Decorative Study of Roses

Wild or cultivated, arranged in panel 8 x 10 inches, black and white wash drawing. This must be accompanied by color scheme and application to some tall ceramic form.

**First Prize, \$12.**

**Second Prize, \$8.**

#### Salad Set, Bowl and Plate,

Motif conventionalized. Rose, wild or cultivated, black and white wash drawing to be accompanied by a section in color and careful directions for execution in mineral colors.

**First Prize, \$10.**

**Second Prize, \$6.**

#### Open to Everyone

No one is excluded—Non-subscribers, foreigners, former prize-winners, are eligible. Mark with fictitious name or sign, same to be on envelope enclosing name and address of competitor.

A color scheme should be sent with each design, at least a section of the design in colors. Between two designs of same merit, the prize will be awarded to the one accompanied by the best color scheme.

Designs must not be traceable to any existing pattern. All work should be mailed flat. Designs receiving mention will be considered for purchase. Send return postage for all designs submitted.

Each design must be made separately and not overlapping another. Any number of designs can be submitted by one person.

Designs from foreign countries should be sent by mail, *not* by express or Parcels Post.

*The Jury reserves the right to withdraw any prize for which there is no sufficiently worthy design.*

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